Creative Cultural Development Moryonan CATALOGUE

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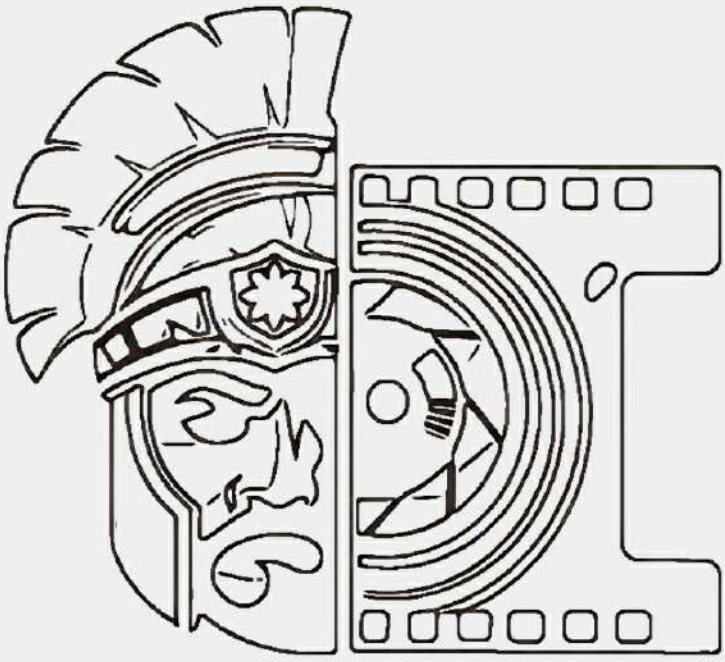
- Art Talks
- NM Echoes of the Spill
- Heritage Symposium
- Creative Hub Toolkit



Artist

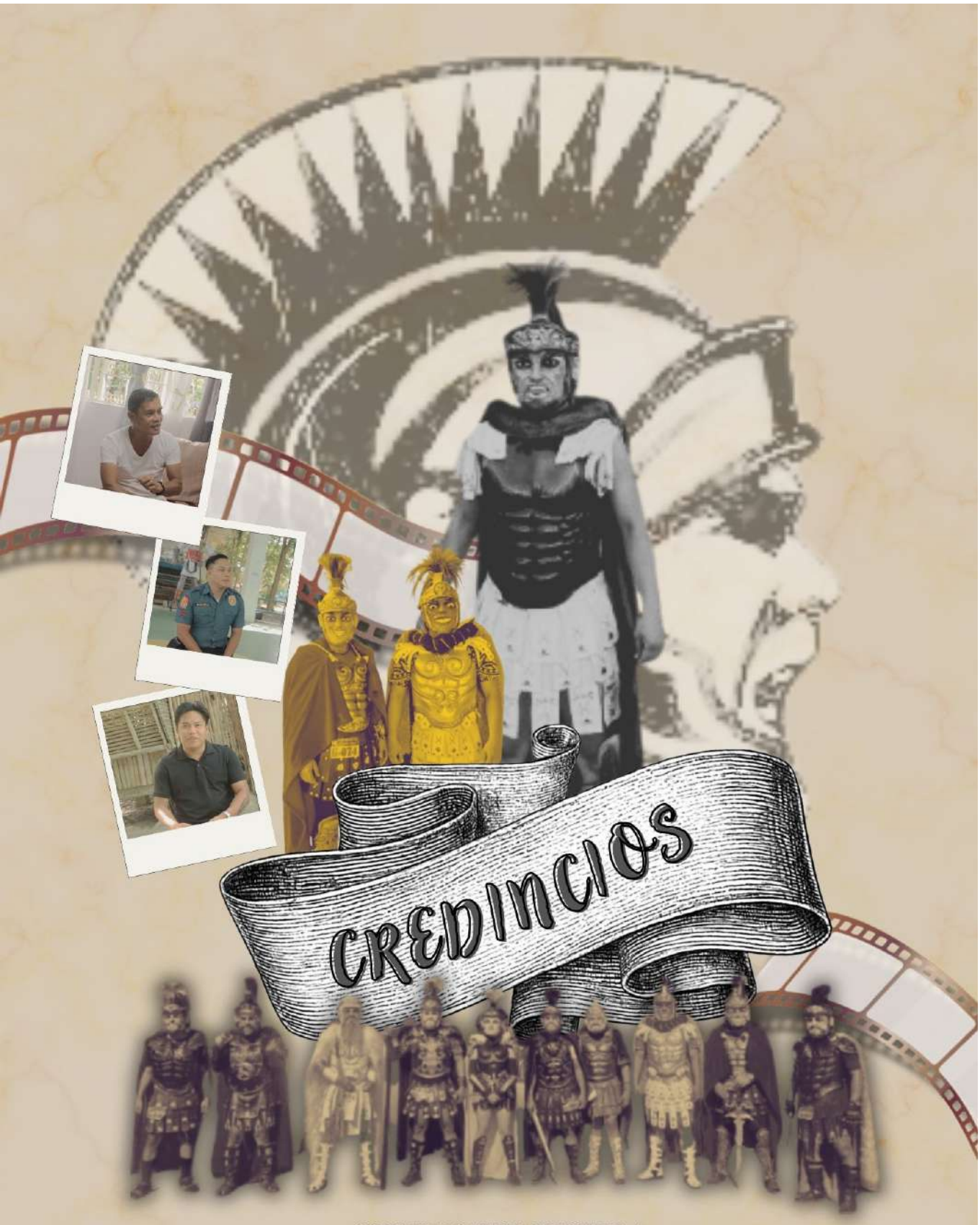
Comm Elect 4 Catalogue (Moryonan)
Ang Creative Cultural Development sa isla ng Marinduque, Moryonan bilang sagisag kulturang may pagkiling sa katotohanan at nagpaparangal sa giting
Sa pangalawang pagkakataon ay nagkaroon ng Arts Talks muli o Heart Convos pero hindi na tungkol sa tubong/ putong kundi tungkol sa moryonan naman o moriones. Kaugnay ng tema ng Buwan ng mga Sining, “Ani ng Sining: Katotohnan at Giting.”

Talaga naman maraming inani sa parehong section ng BA Communication 3B at 3A, mula sa mga pangkat na pinangalan kasunod ng mga unang visita ng lalawigan. Ang Monserrat de Marinduque (Boac), San Bernardo de Marinduque (Sta Cruz) at San Juan de Marinduque (Gasan). Ang huling grupo ay para sa buong Isla de Marinduque. Nakagawa sila ng mga ethno videography tungkol sa tradisyon ng moryonan. Kaakibat nito, tinampok ang katotohanan at giting sa iba-ibang bayan pati ang mga natatanging grupo ng moryon mula sa Samahan ng Moryon sa Mogpog, Mistah sa Boac, Credincious sa Gasan, Vistano Auxilia sa Buenavista, Centurions Organization Inc ng Sta Cruz at Praetorians ng Torrijos.

Kasama din sa catalogue na ito ang talakayan sinagawa para sa paggunita ng ika-30 taon ng sakuna nangyari sa ilog ng Boac sa pamamagitan ng inisyatiba ng Pambanasang Museo kasama sina Dr. Emerson Sanchez, Dr. Bryan Viray at Fr. Arvin Madla. Gayundin, ang Heritage Symposium on Moryonan tampok sina Msgr. Rolando Oliverio, Mayor Senen Livelo Jr. James Liwanagan at Luigi Malangis.

Ang huling bahagi ng kalipunang ito ay ang creative toolkit modules binubuo ng theory of change, measuring impact, business canvas, orbit chart at action plan. Ang mga tinukoy na gawain ay bahagi ng pagsasakonteksto, paglolokalisa at pagsasakatutubo ng RA 11904 o Philippine Creative Industries Development Act at RA 11961 amended national heritage act of 2009. Kaya naman sa pagtatayo ng gusali ng College of Arts and Social Science ay pinupundar din ang magiging creative hub ng Marinduque State University mula sa mga tunguhin nito.

Dr. Randy T. Nobleza
Creative Cultural Development
2nd semester 2026-27

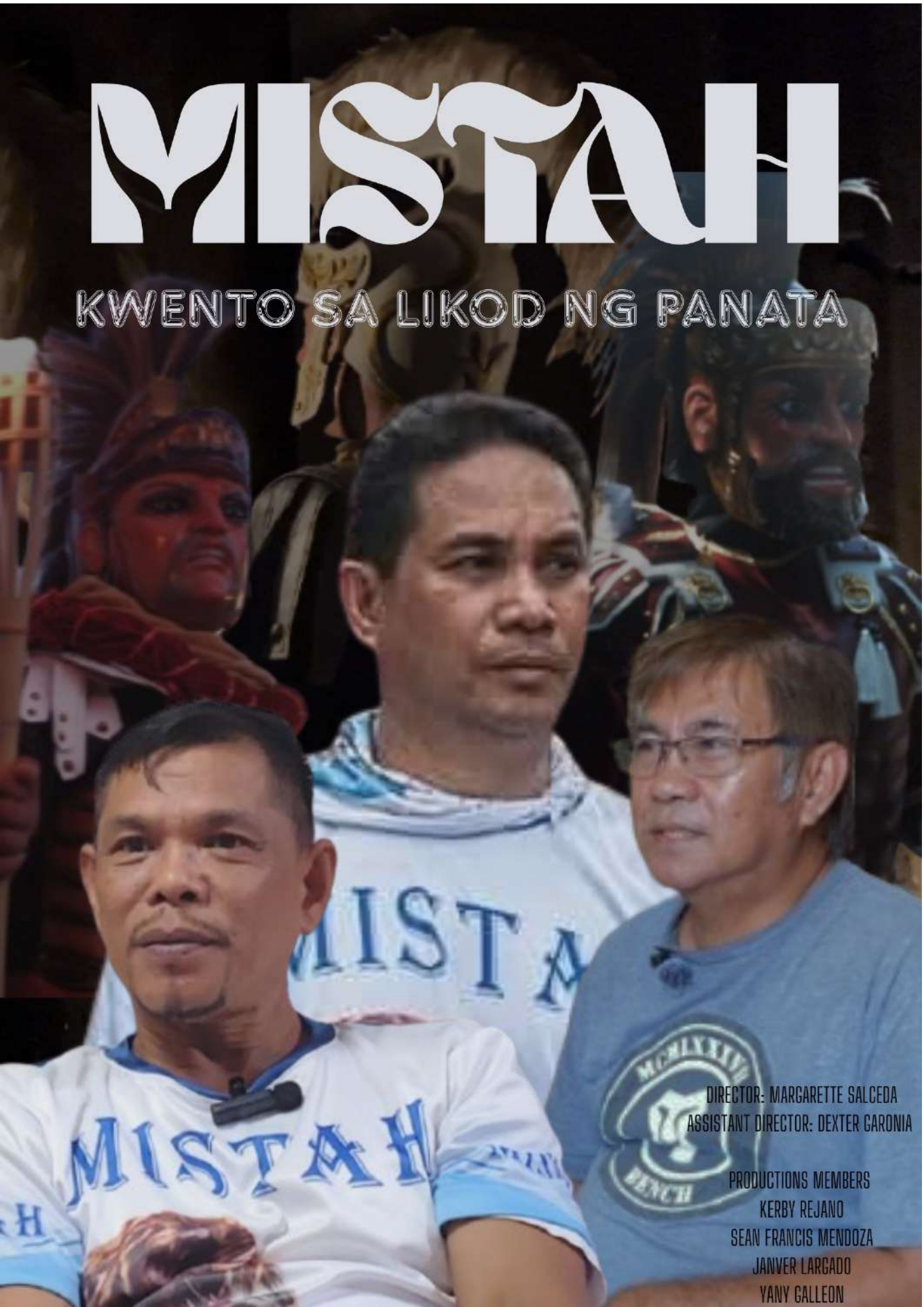


COMMUNICATION ELECTIVE 4:
CREATIVE CULTURAL COMMUNICATION

CHERYLLE MASCARENAS | TRICIA MAY FERRAN | JOHN RENARD DELA CRUZ
KRISTINA MAE JASA | RHEAVEL MANJARES | RICA MAE ABLAN
LADYANN BUENAVENTURA | IRISH JUSTINIANO

MISTAH

KWENTO SA LIKOD NG PANATA



DIRECTOR: MARGARETTE SALCEDA
ASSISTANT DIRECTOR: DEXTER GARONIA

PRODUCTIONS MEMBERS
KERBY REJANO
SEAN FRANCIS MENDOZA
JANVER LARGADO
YANY GALLEON

MUKHA NG PANANAMPALATAYA

COMMUNICATION ELECTIVE 4: CREATIVE CULTURAL COMMUNICATION

SA DIREKSYON NI **KYLE ANTHONY ANGELES**
SA PANULAT NI **CHARMAINE DEL MUNDO**

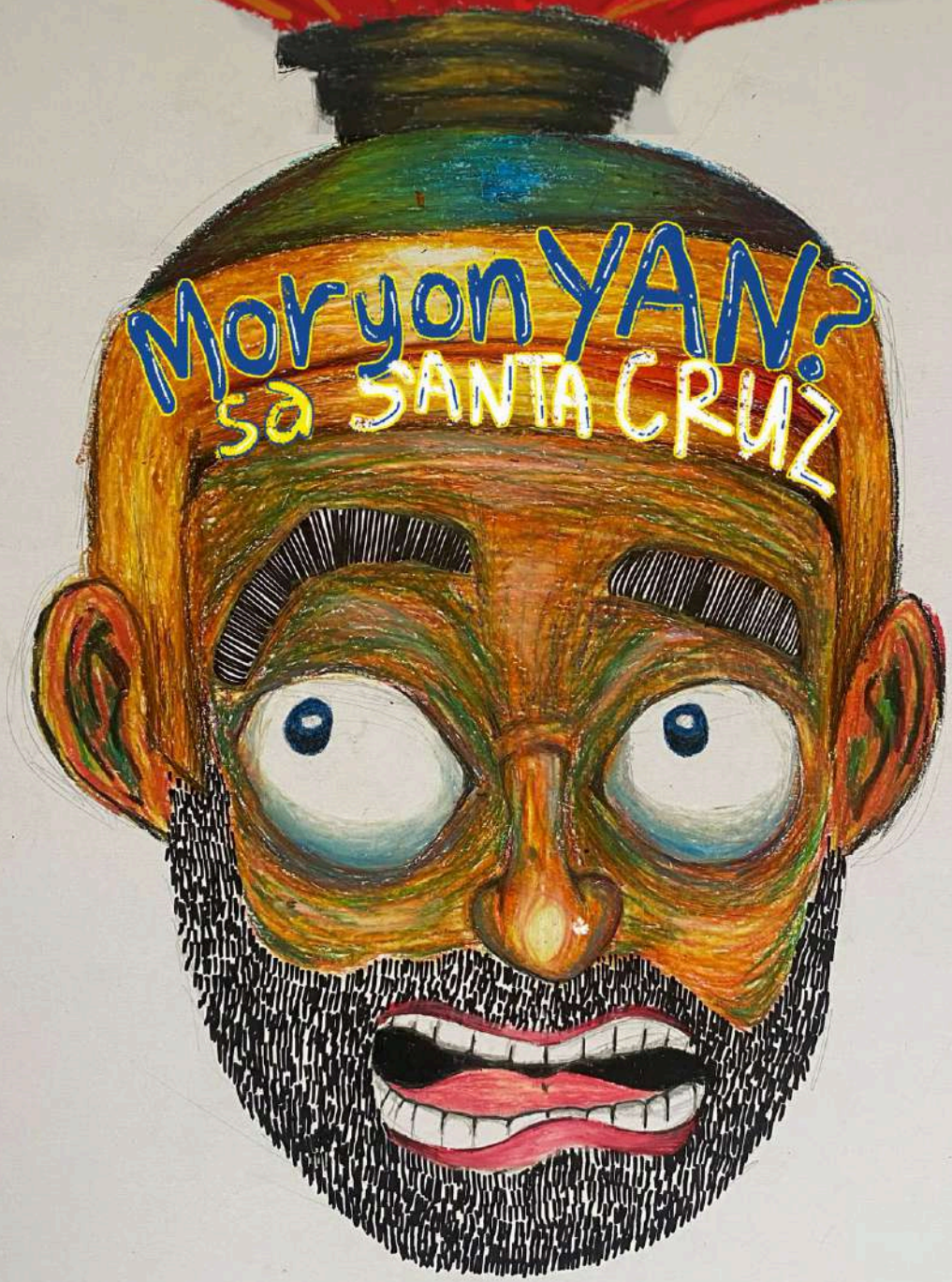
LAYLENE SIENA | JACKY MARANDA | KRISTEL JASA | SHERIE RICOHERMOSO RABE

Rhonniel Hadap Dimple Larracas Gicelle Macelisa

Trisha Mascarenas Eldrin Ramiro Mark Arjay Recarro

Micole Rili Keith Zoleta

Moryon YAN? sa SANTA CRUZ



Pangkat-Tatlo

MASKarunungan

Ang Moryonan sa Mogpog

CREATIVE HUB

3.1
Theory of Change

Problem:

One of the problem that needs to be addressed is to know who is the first women and morion who participate in moryonan in the municipality of Mogpog.

STAKEHOLDER:

- Creative industry course lecturers and students
- Organizations that are looking and engaging in creative
- Government agencies related to creative.

Activities:

Arts talk

Impact:

This will help individuals, organizations and industries be informed and understand the history of moryonan in the Municipality of Mogpog.

Evidence:

Interviews and narratives with the citizens and government officials of Municipality of Mogpog"

3.2
Measuring Impact

What is the change you want to see?

We want to know the first women and the first ten morion who participate in moryonan in the Municipality of Mogpog. We also want the citizen and even government officials of Mogpog to be aware about the history of motyonan in their Municipality.

Metrics

We conduct an interview about our topic we want to know. We also asked the President of Samahang Morion ng Mogpog for the copy of the book they created where in it includes the demographics, number of participants who joined moryonan, number of year they participate moryonan, and more. We will also measure the historical knowledge, interpretive understanding, and the information we gather in the interview.

Baseline Data and Target

Using the information that was given by the resource person and the data they gave, we can understand our main target and answer our problem.

Souces of Data

Ms. Mria Go: President of Samahang Moryon ng Mogpog

Gilbert Monsanto: VP of Samahang Moryon ng Mogpog

Mr. Jayson Mistal: Head-Municipality Tourism of Mogpog.

Books: Data about the activities about moryonan, demographics of the people who participated in moryonan, and etc.

Data Collection Tool

In depth interview for the people and officials in Mogpog

Data Collection Frequency

Interview once a year with the residents of Mogpog

The action we will take after completing the exercise is that we will keep on researching about the root and history of Morionan until we found valuable information that will help every citizen of Mogpog and also Marinduque as a whole about the rich history of Moryonan in the area

3.3
Hub Busieness Canvas

SOURCE OF DATA

- Samahang Morion ng Mogpog
- Morion carvers and mask makers
- Department of Tourism
- Municipal officials

WHO DO YOU HELP?

- Tourists and general audiences interested in heritage
- Future generations of mask makers and devotees

WHAT DO YOU NEED?

- Speakers, interviewees, and cultural informants
- Camera and documentation materials

WHAT DO YOU DO?

- Documents and shares the history and evolution of Morionan in Marinduque.
- Preserve local culture and identity through interviews, discussion
- It gives recognition to Morion participants, carvers, and community.

HOW DO YOU INTERACT?

- Respectful engagement with culture bearers
- Interactive sharing of stories and history

HOW DO YOU REACH THEM?

- ArtsTalk sessions
- School presentations
- Social media posting

HOW DO YOU DO IT?

- Conducting ArtsTalk interviews and discussions
- Documenting the history of Morionan
- Recording stories of carvers, devotees, and leaders
- Promoting awareness of Morion tradition

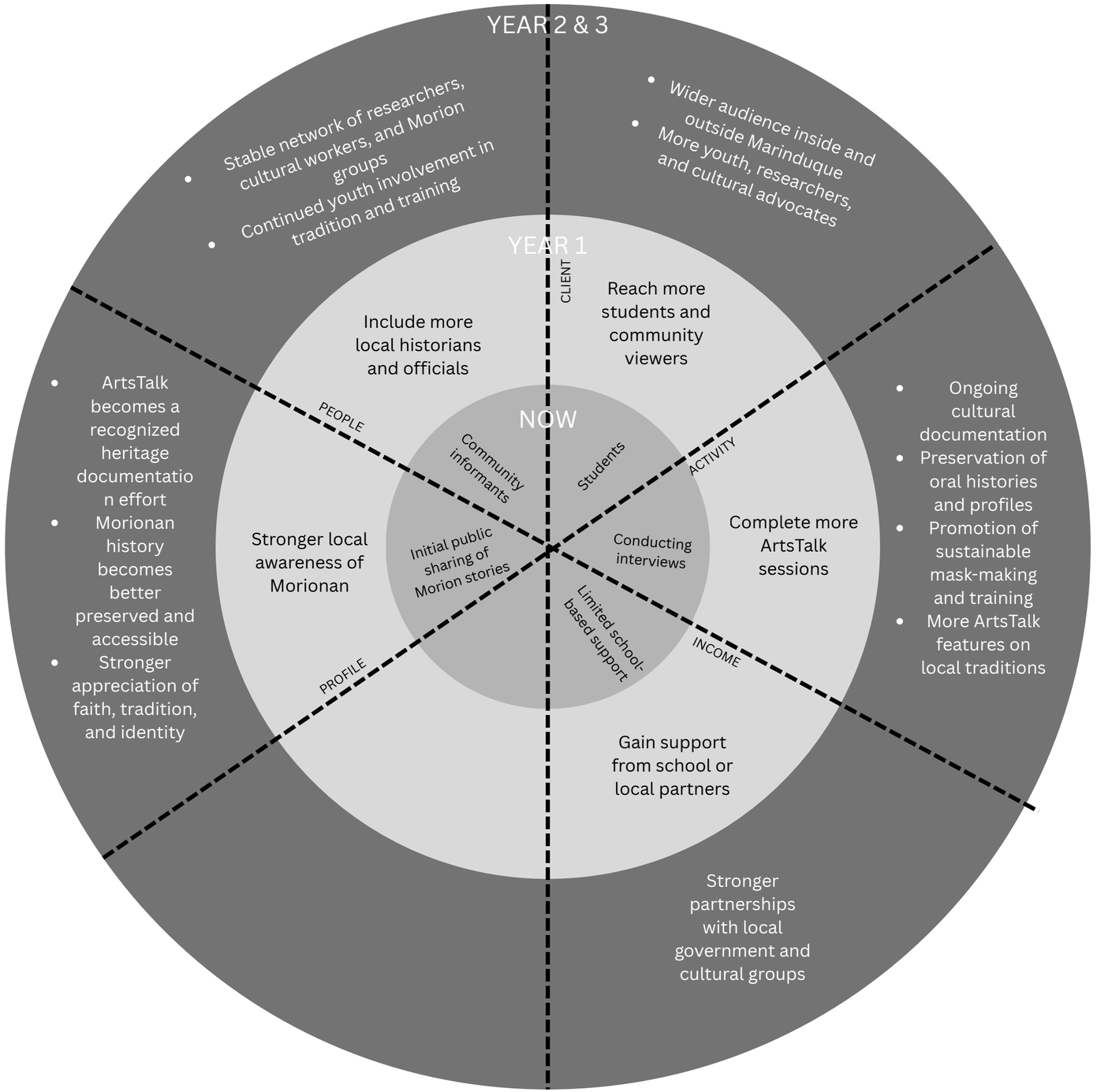
WHAT WILL IT COST?

- Editing and presentation materials
- Recording and documentation expenses
- Transportation for fieldwork

HOW MUCH WILL YOU MAKE?

- School support
- Cultural project support
- Local government partnership
- Sponsorships or donations

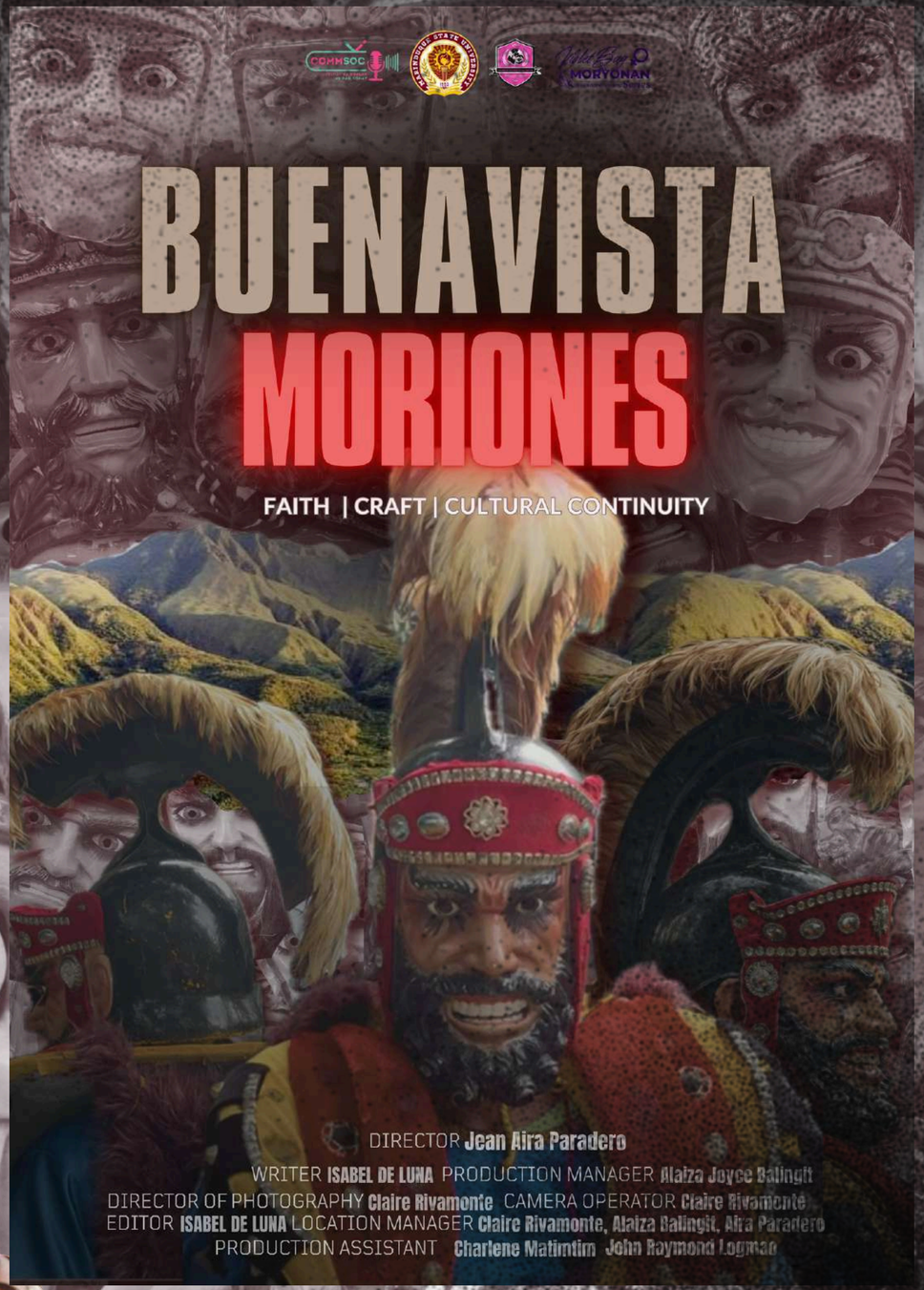
3.4
ORBIT CHART


YEAR 2 & 3
Stable network of researchers, cultural workers, and Morion groups
Continued youth involvement in tradition and training
Wider audience inside and outside Marinduque
More youth, researchers, and cultural advocates
YEAR 1
CLIENT
Include more local historians and officials
Reach more students and community viewers
PEOPLE
ACTIVITY
NOW
Community informants
Students
Initial public sharing of Morion stories
Conducting interviews
Limited school-based support
PROFILE
INCOME
ArtsTalk becomes a recognized heritage documentation effort
Morionan history becomes better preserved and accessible
Stronger appreciation of faith, tradition, and identity
Stronger local awareness of Morionan
Complete more ArtsTalk sessions
Ongoing cultural documentation
Preservation of oral histories and profiles
Promotion of sustainable mask-making and training
More ArtsTalk features on local traditions
Gain support from school or local partners
Stronger partnerships with local government and cultural groups

3.4
ORBIT CHART

	ACTION	RESOURCE	LEAD	SUPPORT	TIME
PRIORITY 1 Document the history and meaning of Morionan	• Document the history and meaning of Morionan • Gather stories about the origin, faith, and evolution of Morionan	• Interview guide • Recording device • Transcript sheets • Research materials • Community contacts	• Student researchers / ArtsTalk team	• Morion members • Local historians • Advisers	• During fieldwork and interview schedule • Ongoing until documentation is completed
PRIORITY 2 Profile Morion participants and preserve records	• Identify women's participation in the tradition • Build a more organized record or system for future use	• Profiling forms • Registration records • Interview data • Documentation materials	• ArtsTalk documentation team	• Samahang Morion ng Mogpog • Municipal and cultural offices • Advisers	• Start during Holy Week registration • Continue until profiles and data are organized
PRIORITY 3 Support sustainability of Morion mask-making and youth involvement	• Promote awareness of sustainable materials and preservation • Encourage recognition of carvers and long-time Morion members	• Training support • Partnership with DENR • Wood or alternative materials • Community volunteers	Samahang Morion ng Mogpog / Department of Local and Interior Government	• ArtsTalk team • Local government • Carvers	• Begin with current partnership efforts • Continue in future cultural preservation activities

Catalogue


BUENAVISTA
MORIONES
FAITH | CRAFT | CULTURAL CONTINUITY
DIRECTOR Jean Aira Paradero
WRITER ISABEL DE LUNA PRODUCTION MANAGER Alaiza Joyce Balingit
DIRECTOR OF PHOTOGRAPHY Claire Rivamonte CAMERA OPERATOR Claire Rivamonte
EDITOR ISABEL DE LUNA LOCATION MANAGER Claire Rivamonte, Alaiza Balingit, Aira Paradero
PRODUCTION ASSISTANT Charlene Matimtim John Raymond Logmao

GROUP 2 PRESENTATION

BUENAVISTA

THE MORIONES FESTIVAL IS ONE OF THE PHILIPPINES' MOST VISUALLY STRIKING RELIGIOUS TRADITIONS, ROOTED IN THE SPANISH COLONIAL ERA WHEN FRIARS USED THEATRICAL PERFORMANCES TO SHARE BIBLICAL STORIES WITH LOCAL COMMUNITIES. BY THE LATE 1800S, FATHER DIONISIO SANTIAGO OF MOGPOG HELPED SHAPE THE PRACTICE, FOCUSING ON THE STORY OF THE ROMAN SOLDIER LONGINUS, WHO PIERCED CHRIST'S SIDE AND LATER EMBRACED THE CHRISTIAN FAITH.

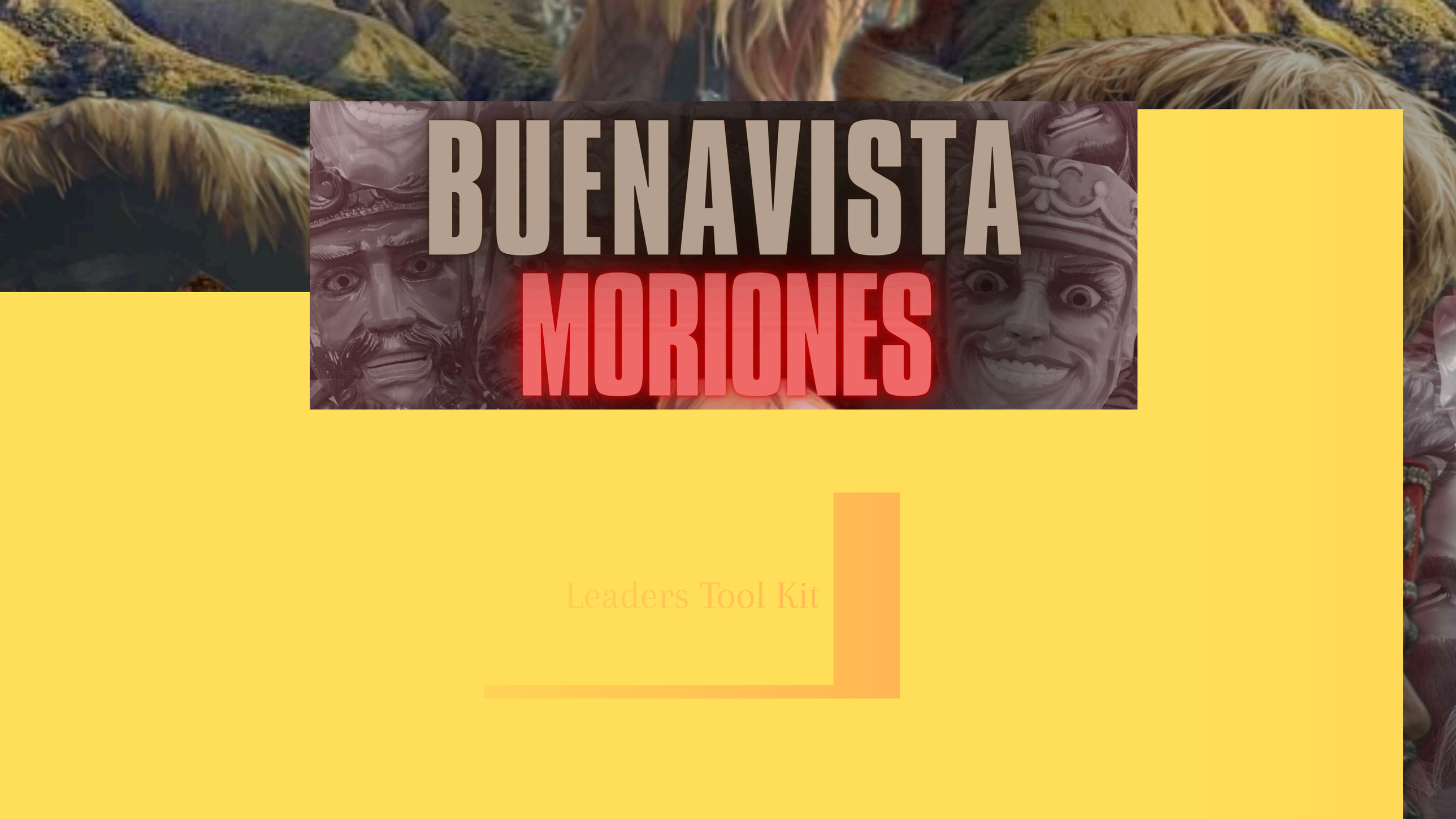
MORE THAN A PERFORMANCE, THE FESTIVAL IS A DEEP EXPRESSION OF DEVOTION FOR MARINDUQUEÑOS. MANY JOIN AS A PANATA (SACRED VOW), OFFERING THEIR TIME AND CRAFTSMANSHIP AS AN ACT OF FAITH.

In Buenavista, this tradition continues to evolve through local groups such as Auxilia Vistano– derived from Auxilia (Roman guards) and Vistano people of Buenavista). Founded by Father Sherwin Apostol on the year 2022, the group began with around ten devoted members and has since grown to more than twenty, supported by local groups such as LGU and leaders with their Vice Mayor being one of their Morion.

A distinctive feature of Buenavista's Moriones celebration is the craftsmanship of the community in Barangay Bagtingon, where participants handcraft their own masks and costumes as an expression of faith and devotion. This practice not only preserves the cultural heritage of the festival but also strengthens community identity and participation.

Two featured Morions of Buenavista are Father Sherwin Apostol, founder of Auxilia Vistano, and Tatay Amador, a Morion since 1983 who continues his panata with deep devotion and hopes his children will carry on the same calling.

At its core, their story reflects a shared spirit of Faith, Sacrifice, and Continuity—where devotion is not only expressed through endurance, but also through the desire to pass the tradition from one generation to the next.



Leaders Tool Kit

CONTENT:

3.1 - THEORY OF CHANGE

3.2 - MEASURING IMPACTS

3.3 - HUB BUSINESS CANVAS

3.4 - ORBIT CHART

3.5 - HUB ACTION PLAN

3.1 – THEORY OF CHANGE

PROBLEM

The Moryonan festival in Buenavista has few participants and limited funds. The group does not have its own pagawaan (workshop) for masks and costumes, and the Moryons are not well-organized, resulting in weak relationships and lack of unity.

STAKEHOLDERS

- Moryon performers and organizers
- Local youth and community members
- Local Government Unit (LGU) of Buenavista
- Cultural workers and artists
- Schools and student organizations
- Tourists and visitors

ACTIVITIES

- Conduct workshops and training on mask-making and costume design
- Organize regular meetings and team-building activities for Moryons
- Launch fundraising events and seek sponsorships
- Promote the festival through social media and local campaigns
- Partner with schools and organizations to encourage youth participation

IMPACT

In the long term, the Moryonan festival will have more participants, stronger funding support, and an established pagawaan. The Moryons will become more organized, united, and active in preserving their culture, leading to a more successful and sustainable festival.

EVIDENCE

- Increased number of participants each year
- Funds raised and resources acquired
- Established workshop for masks and costumes
- Regular meetings and organized structure of the group
- Positive feedback from the community and visitors

3.2 – MEASURING IMPACTS

WHAT IS THE CHANGE YOU WAN TO SEE?

- The change we want to see is the transformation of the Moryonan Festival in Buenavista into a more vibrant, organized, and sustainable cultural celebration that is actively supported by the community. This includes a steady increase in the number of participants, especially among the youth, as well as stronger and more reliable funding sources to support festival activities. We also aim to establish a dedicated pagawaan (workshop) where masks and costumes can be consistently produced, preserved, and improved. Beyond the physical and financial aspects, the deeper change lies in building unity and collaboration among Moryon performers and organizers—creating a sense of shared purpose, pride, and responsibility in preserving their cultural heritage. Ultimately, the festival should not only survive but thrive as a symbol of Buenavista's identity, attracting visitors while strengthening the community from within.

METRICS

WHAT EVIDENCE WILL YOU GATHER? WHAT ARE THE IMPACT MEASURES YOU NEED TO CAPTIRE TO SEE THAT THE CHANGE IS HAPPENING?

- Number of Moryon participants each year
- Amount of funds raised and sponsorships secured
- Establishment and use of a pagawaan
- Frequency of meetings and organized activities
- Level of youth participation
- Engagement on social media promotions (likes, shares, reach)
- Feedback and satisfaction from community members and visitors

BASELINE DATA AND TARGETS

WHERE ARE YOU STARTING FROM? WHAT DATA IS AVAILABLE TO SHOW THIS?

BASELINE:
- Few participants and low youth involvement
- Limited funding and lack of sponsorships
- No permanent pagawaan for masks and costumes
- Irregular meetings and weak organizational structure

TARGETS:
- Increase participants annually (e.g., 30–50% growth)
- Secure consistent funding through sponsorships and LGU support
- Establish a functional pagawaan within a specific timeframe
- Conduct regular monthly meetings and team-building activities
- Increase youth participation through partnerships with schools and organizations

EDITOR ISABEL DE LUNA CREATION MANAGER Claire Arvamonte, Alaiza Balingit, Aira Parabero
PRODUCTION ASSISTANT Charlene Matimtim, John Raymond Logmao

3.2 – MEASURING IMPACTS

SOURCE OF DATA **WHAT PEOPLE OR DOCUMENTS CAN GIVE YOU THE INFORMATION YOU NEED? WHAT EXISTING DATA IS ALREADY OUT THERE?**	DATA COLLECTION TOOLS **WHAT TOOLS AND METHOD WILL YOU USE TO MEASURE YOUR IMPACT? WHAT IS THE BEST WAY TO ENGAGE YOUR BENEFICIARIES? WHAT CAN YOU AUTOMATES?**	DATA COLLECTION FREQUENCY **HOW OFTEN AND AT WHAT POINT WILL YOU COLLECT DATA TO UNDERSTAND THE IMPACT OF YOUR ACTIVITIES?**
• Local Government Unit (LGU) of Buenavista records and reports • Cultural workers and artists involved in the festival • Tourism office data (visitor counts, feedback, reports) • School and student organization participation records • Social media platforms (Facebook, Instagram insights) • Internal documentation (attendance sheets, financial records, activity reports)	• Surveys and feedback forms for participants and visitors • Attendance sheets during meetings, workshops, and events • Financial tracking records (income, expenses, sponsorships) • Social media analytics tools (engagement and reach) • Interviews or focus group discussions with stakeholders • Photo and video documentation for activities and progress	• After every workshop, training, or activity • Monthly tracking of meetings, participation, and engagement • After major events such as the Moryonan Festival • Quarterly monitoring of funding, sponsorships, and partnerships • Annual evaluation to assess overall impact and progress

DIRECTOR Jean Aira Paradero
WRITER ISABEL DE LUNA PRODUCTION MANAGER Alaiza Joyce Balingit
DIRECTOR OF PHOTOGRAPHY Claire Rivamonte CAMERA OPERATOR Claire Rivamonte
EDITOR ISABEL DE LUNA LOCATION MANAGER Claire Rivamonte, Alaiza Balingit, Aira Paradero
PRODUCTION ASSISTANT Charlene Maliimtim, John Raymond Logmao

3.3 – HUB BUSINESS CANVAS

<table>
<tr>
<td rowspan="2">SOURCE OF DATA

• Local Government Unit (LGU) of Buenavista
• Cultural workers and artists
• Tourism offices</td>
<td>HOW DO YOU DO IT?

- • Conduct mask-making and costume design workshops
- • Organize meetings and team-building for Moryons
- • Launch fundraising events and sponsorship drives
- • Promote the group and festival via social media and campaigns
- • Partner with schools to engage youth participation</td>
<td rowspan="2">WHAT DO YOU DO?

• Preserve and promote the Moryonan cultural tradition in Buenavista
• Provide skills training in arts (mask-making, costume design) for the Buenavista to call their own
• Strengthen community unity and cultural identity
• Create a more organized and sustainable festival experience</td>
<td>HOW DO YOU INTERACT?

• Community engagement through regular meetings

• Collaboration with schools and youth groups

• Active communication via social media platforms</td>
<td rowspan="2">WHO DO YOU HELP?

• Morion performers and organizers
• Local youth and community members
• Cultural artists
• Tourists and visitors
• Schools and student organizations</td>
</tr>
<tr>
<td>WHAT DO YOU NEED?

1. Pagawaan (workshop space)
2. Materials for masks and costumes
3. Funding and sponsorships
4. Skilled trainers/artists
5. Marketing tools (social media, posters)</td>
<td>HOW DO YOU REACH THEM?

• Social media platforms (Facebook, Instagram)
• School partnerships and events
• Community announcements and barangay networks or local tourism promotions
• Festivals and public events</td>
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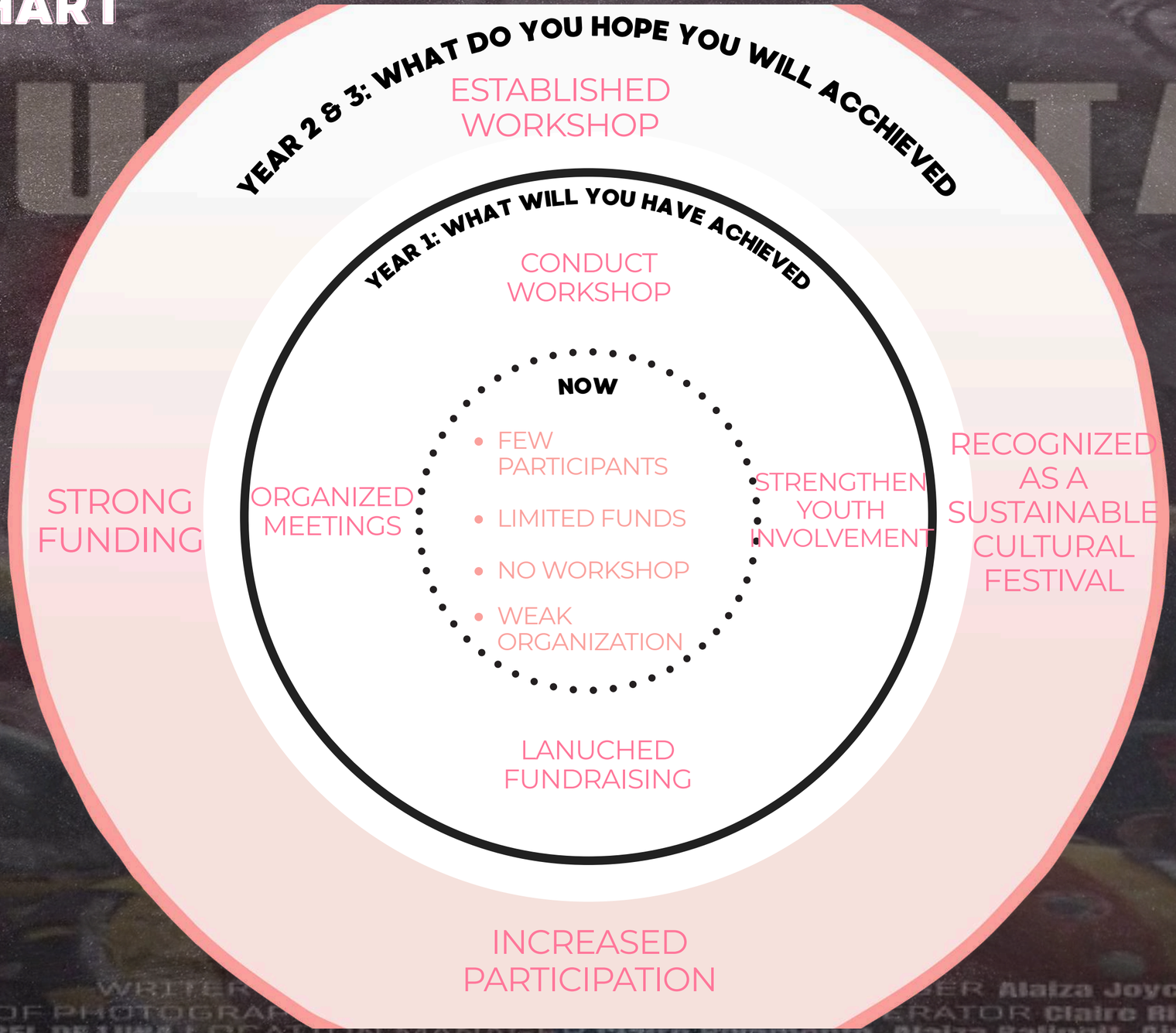
PRODUCTION ASSISTANT Charlene Mallimtim John Raymond Logmao

3.3 – HUB BUSINESS CANVAS

WHAT WILL IT COST?	HOW MUCH WILL YOU MAKE?
- The cost structure for organizing workshops or events includes several important components. First, there are the materials needed for the workshops, such as paint, papier-mache, and fabrics. Another major expense is the venue, which may involve construction or rental costs depending on the setup. Marketing and promotional materials also contribute to the overall budget, ensuring that the event reaches its intended audience. In addition, event organization expenses cover the logistical aspects of planning and execution. Finally, training and facilitator fees are necessary to compensate those who lead and guide the workshops, ensuring quality and effectiveness.	- The project can earn money in different ways. Donations and sponsorships give support from people or groups who care about the cause. Fundraising events help raise money while involving the community. Support from the local government (LGU) adds extra financial help. Selling items like masks and souvenirs also brings in income and spreads awareness about the project.

3.4 – ORBIT CHART



3.5 – HUB ACTION PLAN

	ACTION	RESOURCE	LEAD	SUPPORT	TIME
PRIORITY 1 Name: Establish Own Workshop Tool: Theory of Change	-Find a place to use as a workshop. -Prepare tools and materials. -Set up the area properly.	-Space or location, -budget and supplies, -skilled people.	-Moryon -Leaders and Organizers	-LGU, -Local Artists, -Community Members	1-2 months. Check progress weekly.
PRIORITY 2 Name: Strengthen Organization & Unity Tool: Theory of Change	- Hold regular meetings. - Assign clear tasks to everyone. - Do team building activities.	- Meeting place, group chat - communication tools, - budget for activities.	- Officers and Leaders	- All members an youth volunteers	- Weekly meetings. - Team building every 3 months.
PRIORITY 3 Name: Increase Participants & Funds Tool: Theory of Change	Conduct training for new members. Look for sponsors and do fundraising. Promote online and in schools.	Trainers, flyers or social media, connections.	Promotions Team and Finance Team	- Schools - LGU - Visitors	3-6 months. Report progress monthly.

Alaiza Joyce Balingit
Claire Rivamonte
EDITOR ISABEL DE LUNA LOCATION MANAGER Claire Rivamonte, Alaiza Balingit, Aira Paradero
PRODUCTION ASSISTANT Charlene Matimtim, John Raymond Logmao

PANaTA

KARANASAN, PAG-AARAL, AT PANINIWALANG HINUBOG NG KASAYSAYAN

CATALOGUE PRESENTATION

Historical Background

The Moriones tradition in Mogpog, Marinduque traces back to 1856, during the time of Presbitero Don Dionisio Santiago, a Filipino Catholic priest of San Isidro Labrador Parish.

He introduced “Moryones tradition” as a didactic and catechetical method to teach the Passion of Christ. Through dramatization, biblical stories became more understandable to the local community, especially the events of Christ’s suffering, death, and resurrection.

Moriones

The Moriones Festival is a well-known religious and cultural tradition in Marinduque, Philippines, celebrated every Holy Week (Semana Santa). It features participants wearing colorful masks and Roman soldier costumes, locally called Moryon, representing the soldiers during the crucifixion of Jesus Christ.

Beyond its visual spectacle, the Moriones is a living expression of faith, devotion, and Marinduqueño identity, blending religion, history, and community performance.

What is a Morion?

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“May itinalaga si Father Dionisio Santiago na mga indibidwal na gaganap bilang mga Romanong sundalo na nangasiwa sa pagpapahirap, pagpapako at pagkamatay ni Hesus sa krus.”

- Gian Luigi Malangis

Mr. Luigi Malangis shared that in 1856, Father Dionisio Santiago organized the Moriones tradition in Mogpog as a catechetical practice. Through reenactments of events such as the Siete Palabras and crucifixion scenes, the biblical story became more visible and meaningful to the community, making religious teachings easier to understand through performance.

"Sa Mogpog, aking nakita na may tatlong uri ng morion: Kawal Romano, Moriong Bulaklakan, at Moriong Bastos…"

- Msgr. Rolando N. Oliverio, H.P.,JCL,STL

Msgr. Rolando Oliverio explained that the Moriones tradition in Mogpog is expressed through different forms of devotion during Holy Week. These representations go beyond costumes, as they reflect the participants' faith, sacrifice, and active involvement in the reenactment of the Passion of Christ.

Through this understanding, the tradition is organized into distinct types of Morion that carry different meanings and roles within the community practice.

ROMAN SOLDIERS (KAWAL ROMANO)

Represents the Roman soldiers during the Passion of Christ. These figures are typically depicted in armor, symbolizing authority and their role in the arrest and crucifixion of Jesus.

MORYONG BULAKLAKAN

Characterized by floral decorations, the Moriong Bulaklakan symbolizes a devotee's panata or religious vow. Each flower represents the number of years of devotion, reflecting personal sacrifice and faith.

MORYONG BASTOS

Commonly seen during Easter Sunday, the Moriong Bastos features exaggerated and theatrical expressions. These characters play a role in the dramatization of the pugutan, adding intensity and dramatic contrast to the performance.

Religious Significance

The Moriones is deeply connected to Holy Week observances, particularly:

Good Friday

- Reenactment of the Passion of Christ
- Siete Palabras (Seven Last Words)
- Crucifixion of Jesus Christ

Easter Sunday

- Dramatic pugutan (beheading) of Longinus
- Symbolizes transformation from unbelief to faith

Core Spiritual Meaning

Centers on the Paschal Mystery:

- Suffering
- Death
- Resurrection of Jesus Christ

PANaTA

CREATIVES HUB LEADERS TOOLKIT

CONTENT:

3.1 - THEORY OF CHANGE
3.2 - MEASURING IMPACTS
3.3 - HUB BUSINESS CANVAS
3.4 - ORBIT CHART
3.5 - HUB ACTION PLAN

THEORY OF CHANGE

Moriones is a Holy Week tradition where devotees wear masks (morion) and perform the Passion of Christ, including the story of Longinus and the pugutan (beheading) . It is done as panata (vow), thanksgiving, or devotion

PROBLEM

- Some people view Moriones only as entertainment
- Youth may not fully understand its religious meaning
- Authentic Mogpog practices may be overshadowed by modern versions

ACTIONS

- Educate community about Moriones as panata and faith practice
- Highlight Mogpog's role as origin of the tradition
- Preserve traditional forms like street "search and chase" of Longinus

EXPECTED CHANGE

- Deeper understanding of Moriones as religious devotion
- Preservation of authentic Mogpog practices
- Increased local pride and participation

MEASURING IMPACT

INDICATORS

- Number of morions participating as panata
- Community involvement during Holy Week (Wed–Easter)
- Continuity of traditional activities (kalbariohan, pugutan)
- Youth participation in mask-making

TOOLS

- Simple attendance count
- Interviews with participants (why they join—healing, faith, etc.)
- Documentation of performances

HUB BUSINESS CANVAS

VALUE PROPOSITION

- Experience authentic Moriones in Mogpog, rooted in faith and tradition
- Learn real meaning behind masks, rituals, and performances

KEY ACTIVITIES

- Street performances of kalbariohan (Passion scenes)
- Reenactment of pugutan (Longinus beheading)
- Morion roaming with kalutang (wood sticks)
- Mask-making workshops

KEY RESOURCES

- Morion masks (painted wooden helmets)
- Devotees performing as Roman soldiers
- Cultural knowledge of elders

TARGET USERS

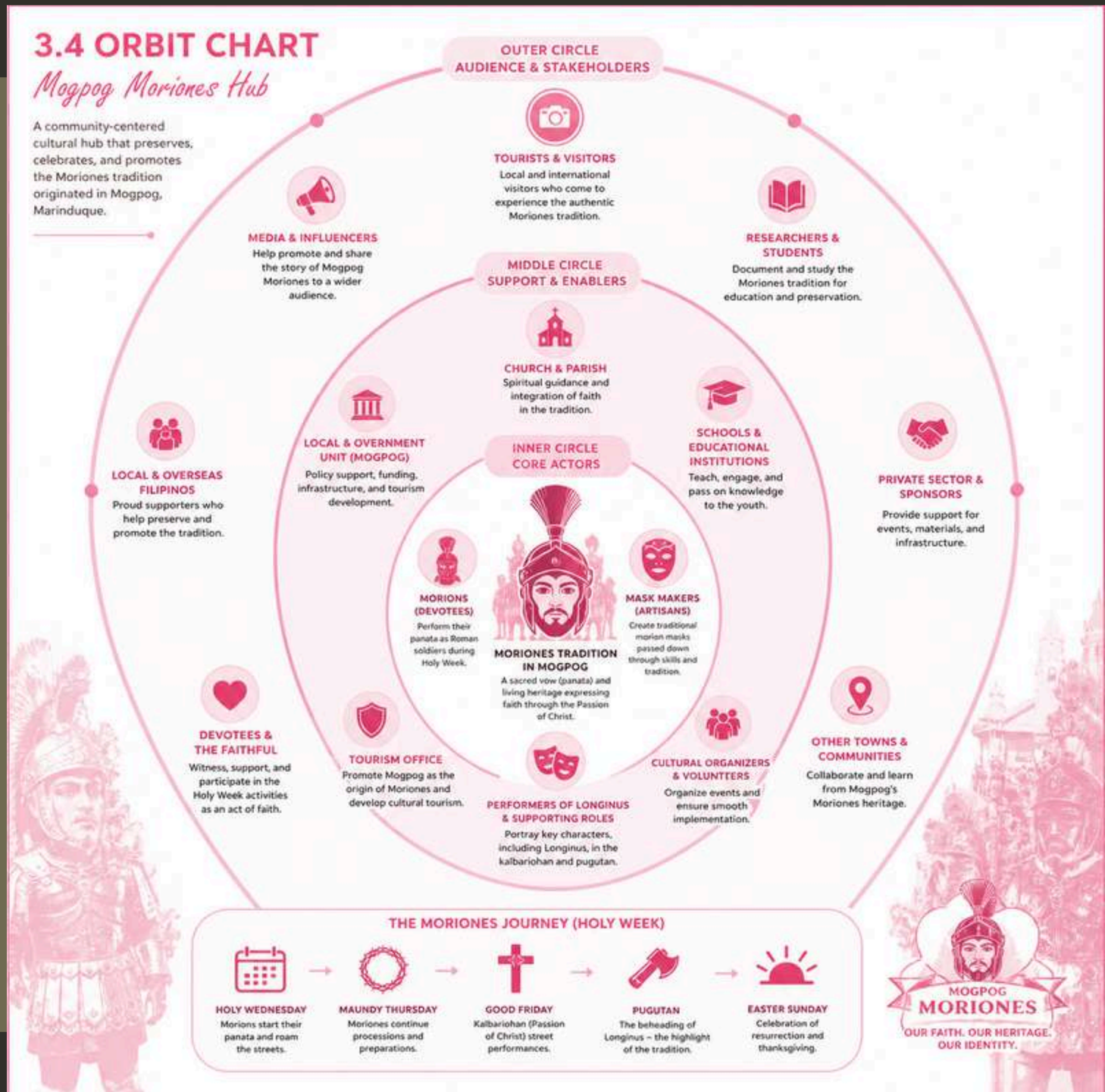
- Devotees
- Tourists
- Students/researchers

PARTNERS

- LGU Mogpog
- Local artisans
- Church and community leaders

ORBIT CHART

The Orbit Chart shows how people are connected to the Moriones Festival in Mogpog, with the tradition at the center as a form of panata (vow) and faith. The inner circle includes the main actors like morions, mask makers, and performers who directly carry out rituals such as the kalbariohan and pugutan. The middle circle shows support groups like the church, local government, and schools that help organize and guide the event, while the outer circle represents tourists, media, and the community who observe and promote the tradition, showing that preserving Moriones is a shared effort.


3.4 ORBIT CHART
Mogpog Moriones Hub
A community-centered cultural hub that preserves, celebrates, and promotes the Moriones tradition originated in Mogpog, Marinduque.
OUTER CIRCLE
AUDIENCE & STAKEHOLDERS
TOURISTS & VISITORS
Local and international visitors who come to experience the authentic Moriones tradition.
MEDIA & INFLUENCERS
Help promote and share the story of Mogpog Moriones to a wider audience.
RESEARCHERS & STUDENTS
Document and study the Moriones tradition for education and preservation.
MIDDLE CIRCLE
SUPPORT & ENABLERS
CHURCH & PARISH
Spiritual guidance and integration of faith in the tradition.
LOCAL & OVERNMENT UNIT (MOGPOG)
Policy support, funding, infrastructure, and tourism development.
SCHOOLS & EDUCATIONAL INSTITUTIONS
Teach, engage, and pass on knowledge to the youth.
LOCAL & OVERSEAS FILIPINOS
Proud supporters who help preserve and promote the tradition.
PRIVATE SECTOR & SPONSORS
Provide support for events, materials, and infrastructure.
INNER CIRCLE
CORE ACTORS
MORIONS (DEVOTEES)
Perform their panata as Roman soldiers during Holy Week.
MASK MAKERS (ARTISANS)
Create traditional morion masks passed down through skills and tradition.
MORIONES TRADITION IN MOGPOG
A sacred vow (panata) and living heritage expressing faith through the Passion of Christ.
DEVOTEES & THE FAITHFUL
Witness, support, and participate in the Holy Week activities as an act of faith.
TOURISM OFFICE
Promote Mogpog as the origin of Moriones and develop cultural tourism.
CULTURAL ORGANIZERS & VOLUNTEERS
Organize events and ensure smooth implementation.
OTHER TOWNS & COMMUNITIES
Collaborate and learn from Mogpog's Moriones heritage.
PERFORMERS OF LONGINUS & SUPPORTING ROLES
Portray key characters, including Longinus, in the kalbariohan and pugutan.
THE MORIONES JOURNEY (HOLY WEEK)
HOLY WEDNESDAY
Morions start their panata and roam the streets.
MAUNDY THURSDAY
Moriones continue processions and preparations.
GOOD FRIDAY
Kalbariohan (Passion of Christ) street performances.
PUGUTAN
The beheading of Longinus – the highlight of the tradition.
EASTER SUNDAY
Celebration of resurrection and thanksgiving.
MOGPOG
MORIONES
OUR FAITH. OUR HERITAGE. OUR IDENTITY.

HUB ACTION PLAN

BEFORE HOLY WEEK

- Conduct orientation about meaning of Moriones (not just costume)
- Train youth in traditional mask-making
- Promote Mogpog as origin

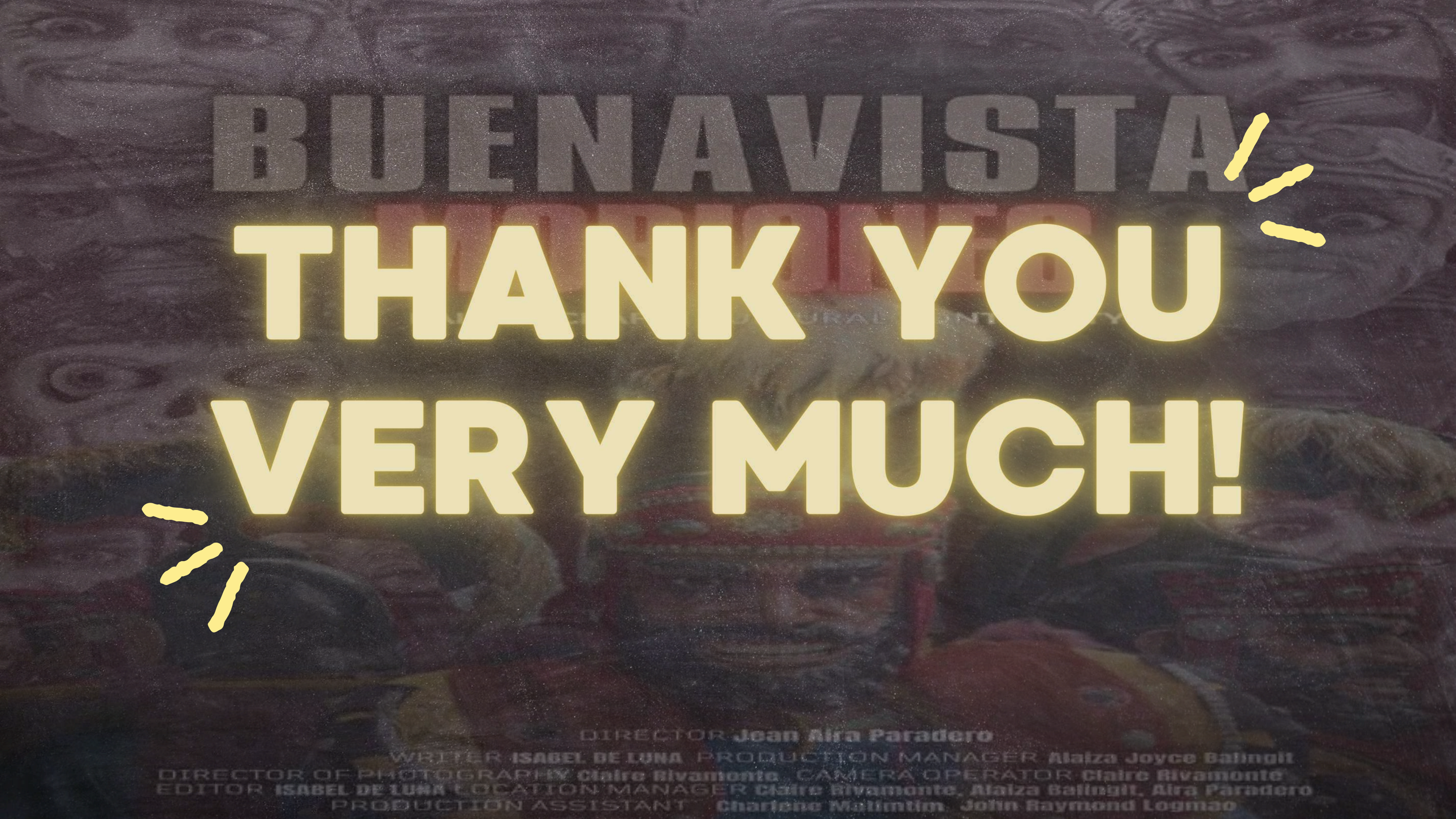
DURING HOLY WEEK

- Support actual practices:
- Morion roaming under heat (real sacrifice)
- Street plays (kalbariohan)
- Pugutan reenactment
- Document real experiences, not staged-only versions

AFTER EVENT

- Gather stories of devotees (panata, healing, faith)
- Archive documentation
- Improve next celebration while keeping authenticity

Thank You


BUENAVISTA
THANK YOU
VERY MUCH!
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